DOCUMENT RESUME

ED 390 744 SO 025 599

TITLE	Architectural Environment: A Resource Kit.
INSTITUTION	J.B. Speed Art Museum, Louisville, KY.
SPONS AGENCY	Gheens Foundation, Inc., Louisville, KY.
PUB DATE	91
NOTE	26p.; For other resource kits, see SO 025 600-604.
AVAILABLE FROM	J. B. Speed Art Museum, P.O. Box 2600, Louisville, KY 40201-2650 ($25 per packet/$28 if mailed; slides also available).
PUB TYPE	Audiovisual/Non-Print Materials (100) -- Guides - Classroom Use - Teaching Guides (For Teacher) (052)
EDRS PRICE	MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS	Architects; *Architectural Character; *Architectural Education; *Architecture; *Art Criticism; Art Education; Art History; Art Materials; Built Environment; Elementary Secondary Education; Instructional Materials; *Questioning Techniques
IDENTIFIERS	J B Speed Art Museum KY; Kentucky (Louisville)

ABSTRACT

There are many ways to approach the investigation of architecture. One can look at structural form, climate and topography, the aesthetics of style and decoration, building function, historical factors, cultural meanings, or technology and techniques associated with construction. This resource kit touches upon a few of these approaches, ranging from the identification of ancient building forms to the use of computer imaging by contemporary architects. This kit endeavors to provide information and raise questions that can assist young people in analyzing and appreciating this environment. It contains a presentation for 11 slides representing artworks found in the permanent collection of the J. B. Speed Art Museum (Kentucky), a teacher's manual, and an evaluation sheet. Reference sheets for each of the featured artworks identify the artist and artwork, provide brief background information, sample questions to help initiate classroom discussion, references to other artworks for comparison and contrast, and additional resources. Topics and slides presented are: (1) "About English Renaissance Culture" (Paneled Drawing Room); (2) "About Ribbed Vaulting" (The Banqueting Hall of a Palace); (3) "About Ancient Building Forms" (The Rest of the Flight into Egypt); (4) "About Dutch Reform Church Architecture" (Interior of the New Church in Delft with the Tomb of William the Silent); (5) "About Industrialization" (Falls of the Ohio, Louisville); (6) "About the City Wall" (View of Jerusalem); (7) "About Vernacular Architecture" ((The Artist's House, La Dent de Jaman); (8) "About Reflections of Social Status in Architectural Embellishment" (Door Panels--2 slides); (9) "About Structural Problems Associated with this Byzantine Church" (Interior of Hogia Sophia); and (10) "About the Contemporary Architect as a Conceptual Artist" (Untitled). Besides the reference sheets, the manual includes a "Preface," which introduces the kit's theme; "Questioning Strategies," which offer an interactive approach to exploring the artworks; a "Glossary"; a "List of Slides"; and a 12-item "Bibliography." (MM)

ED 390 744

THE J.B. SPEED ART MUSEUM

ARCHITECTURAL ENVIRONMENT

A RESOURCE KIT

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Financial sponsorship for this project was provided by The Gheens Foundation, Inc. Louisville, Kentucky. Content reflects the joint efforts of the staff of the JB Speed Art Museum: The Curriculum Resource Center, JCPS Gheens Professional Development Academy; Jefferson County Public School Teachers and JCPS Curriculum and Instruction Staff.

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CONTEMPORARY ART AND CULTURE

TABLE OF CONTENTS

Page

Preface 2

How to Use the Resource Kit 3

Questioning Strategies 4

Resources for More Questioning Strategies 6

Reference Sheets (one sheet per artwork)

Untitled (horse) 7
About the Exploration of a Single Image

New Figuration 8
About Environmental Awareness

Half Lemon 9
About "Color Interval"

Silverware 10
About Photo-Realism

Situation 11
About Stylistic Growth

Vietnam 12
About the Influence of Political Climate on Artistic Styles

Reclining Figure: Angles 13
About the Human Form as a Metaphor for the Landscape

Priscilla Johnson 14
About Art as a Reflection of Social Conscience

Merging Presences 15
About Art as an Expression of Spirituality

Chocorua II 16
About a Methodical Approach to Painting

Glossary of Art Terms 17

Slide List 22

General Bibliography 23

CONTEMPORARY ART AND CULTURE

PREFACE

The J.B. Speed Art Museum owns many excellent works of contemporary art which reflect current trends in painting and sculpture. The term "contemporary art" refers to the art of today. Some members of the art world insist upon restricting the term to mean the methods, styles and techniques of artists living now. It is generally accepted, however, that the term "contemporary" may be applied to art produced within the past 25 to 30 years.

There is a proliferation of terminology associated with contemporary art that can be very frustrating. It is important to remember that the style of any artist may flow from first one movement to another, or elements of many movements may be combined, or movements may be eluded altogether. It is therefore inadvisable to attempt to categorize contemporary artists too neatly. Let us simply accept that there exists a great variety of methods, styles and techniques among the artists of today. One movement, however, must be specifically recognized because it has exerted a profound influence upon nearly every artist of our time - that is the Abstract Expressionist Movement.

American art came of age during the years following World War II when European leaders of modern art were residing in New York City as emigres from the war. There was a fresh feeling of being cut off from what was happening overseas. Abstract Expressionism was the first art movement of international importance to have its roots in the United States. It arose in part due to the emotional impact of the war. This movement stressed the role of art as a method of individual expression. Abstract Expressionist painting is usually non-representational and some elements of its production have been left to chance. Jackson Pollock and Willem de Kooning were particularly influential members of this movement. It may be a bit inaccurate to lump the many members of this prolific group together under the single blanket term of Abstract Expressionism. Their styles and techniques were actually quite diverse. Perhaps we are now able to make meaningful discriminations among the painters of this group only because their successors, the contemporary artists of today, have directed our attention to the various differences among them.

HOW TO USE THE J.B. SPEED ART MUSEUM RESOURCE KIT

This Classroom Resource Kit consists of: a folder containing a sheet of 10 slides representing artworks found in the permanent collection of the J.B. Speed Art Museum, one or more evaluation sheets, and the manual which you are now reading. Within this manual, you will find:

A **preface** which briefly establishes a broad base for the kit's particular theme.

Questioning strategies which establish an interactive approach to exploring artwork.

Reference sheets (one for each artwork featured in the kit), each of which contains:

- An Explanation of Artwork Information:

  SLIDE: Identification number
  ARTIST: Name of the artist (Nationality, life dates)
  TITLE: Title of the artwork, year the work was completed ("c." before the date means "circa" or "approximate".)
  MEDIUM: Materials and surface used by the artist to create the work
  SIZE: Height and width of the artwork
  ACCESSION NO. signifies the year and sequence in which the artwork was acquired by the Museum (Example: 72.36 identifies the 36th work acquired in 1972).
  Information identifying the persons, funds or organization responsible for the Museum's acquisition of the work.

- Concise background information about:
  the specific artist or artists of the period;
  the individual artwork selected;
  how the artwork relates to the theme of the resource kit.

- Sample questions to help initiate classroom discussion.

- Sample artwork reference for comparison/contrast. An asterisk (*) signifies a reproduction of this artwork can be found in one of the written resources listed at the bottom of that page. Where no notation is given, the artwork can be found in one of the major art history textbooks cited in the general bibliography.

- Two or more written resources which provide additional information.

A **glossary** which defines art terms that may be unfamiliar.

A **list of slides** provided in the kit with a **pronunciation guide** to the names of certain artists represented in the kit.

A **general bibliography** for the specific theme of the kit.

(Note: On occasion individual artworks are on loan to other museums or unavailable due to conservation. If planning a follow-up tour and study visit at the Museum based on this resource kit, notify the Tour Coordinator of the specific resource kit or slides being referenced and the Education Department will be able to identify any works not available at the time of your visit.)

You may obtain a list of Names/Addresses/Phone Numbers for institutions from which slides or reproductions of major artworks can be ordered by contacting the Associate Curator of Education, School Programs at The J.B. Speed Art Museum.

QUESTIONING STRATEGIES

This section is designed to stimulate visual skills, define vocabulary, encourage discussion and to promote higher-level thinking skills by providing a framework of progressive questioning strategies. These questions can be used with any image and should aid in adapting the various artworks to a wide variety of subject matter. Resources for additional questioning methods follows this section for further development of questioning strategies and thinking skills.

QUESTIONS THAT DESCRIBE: These questions help to clarify WHAT makes a work of art.

- What do you see?
  Learn to distinguish between objective answers (ie. "a dog") and subjective answers (ie. "It looks like Lassie").

- Take an inventory of the work.
  List what is seen in the work and where it is located (ie. "I see a man standing by a house in the middle of a rectangular painting").

- Can you describe a part of the work without pointing to it?
  For example, "There are large, irregular blotches of red and yellow colors in the bottom left-hand corner of the work." Make language and vocabulary do the describing.

- Describe what you feel is the single most distinguishing feature of this work.
  In some works, your answer could be color, line, shapes; in other works, it may be size, mood or technique. (ie. those works that emphasize the elements and principles of design).

- What is the object made from?
  Is it an oil painting? A stone sculpture? A piece constructed from objects used in daily life, such as plastic containers? How do you think this piece would be different if made out of different materials? For example, oil painting will tend to have a glossy sheen and can enable the artist to depict small details accurately, if desired.

QUESTIONS THAT ANALYZE: These questions look at the components of HOW a work is organized.

- Can you find lines in the work?
  Do the lines form shapes? Do they lead or direct to one particular part of the work?
  Are they curved or zig-zag lines?

- What sort of colors are used?
  Can you name the main colors? Are they grouped together or organized in some way?
  Are they mainly bright or dull colors?

- Is there a "mood" to the work?
  Is the work dark and somber overall? Or generally light? Can you locate a source of light?

- Do the objects appear to have volume or look three-dimensional?
  If the surface of the work is flat, how has the artist made the objects look full and real? (Through shading and outline?) If a sculpture, how does the form reflect light? Are there shadows?
  Can you look around it? Can you look through parts of it?

- Can you see into the distance of the work?
  Is there a horizon line? Do parts of the work help to lead the eye into the background or distance?
  Do some of the objects seem to fade into the distance or is most of the work up front in the foreground?

- What is the surface of the work like?
  Is it smooth and glossy? Or is the texture of the surface rough? If the surface is smooth, are there implied textures such as velvet, grass, tree bark?

QUESTIONS THAT INTERPRET: These questions address possible meanings of the work.

- Using what has been learned from the two previous sections ("Questions That Describe" and "Questions that Analyze") discuss **ideas** that might be suggested by the title or by other elements such as shape, color, or texture.

  For example, the painting entitled ***Vietnam*** by Robert Goodnough might reflect the idea of war. Discuss how this can be described in the work.

- What do you think the artist's intent for this work was? Is it clear? Can a viewer know what the artist's intent is?

- Educators might research some of the contextual background or period style of an artwork and have students discuss how the work reflects a particular time period.

  For example, the tapestry by Philippe Behagle ***Louis XIV Vanquishes Evil*** can be also discussed on several levels—French Baroque or Aristocratic Baroque style, use of classical mythology for political propaganda etc.

- Why is the work organized in this way? Can we learn something of the artist's intentions?

QUESTIONS THAT EVALUATE: These questions explore the quality of the work.

- How did the artist come to the decisions he made in creating the artwork? Would you have made the same decisions?

- Did the artist want the viewer to be impressed?

- Did the artist involve you, the viewer, in the artwork?

- Do all the parts of the composition work together as a whole?

- Does the artwork communicate a major idea or emotional response? Does the artwork need to communicate ideas or feelings for you to appreciate it?

RESOURCES FOR MORE QUESTIONING STRATEGIES

Bloom, Benjamin S., Editor. ***Taxonomy of Educational Objectives: The Classification of Educational Goals. Handbook I: Cognitive Domain.*** New York: David McKay Company, 1956.

This handbook provides for the classification of cognitive educational goals: knowledge, comprehension, application, analysis, synthesis, and evaluation. This model is intended to be a classification of student behaviors which represent the intended outcomes of the educational processes. The learning that takes place is hierarchial, starting with the simple processes and advancing to the complex processes.

Dobbs, Stephen Mark. ***The DBAE Handbook: An Overview of Discipline Based Art Education.*** Santa Monica, CA: The Getty Center for Education in the Arts, 1992.

An examination of elements and implementation strategies for Discipline Based Art Education. The Appendixes section provides concise descriptions of the study approaches of DBAE, aesthetic scanning, Edmund Feldman and Gene Mittler.

Feldman, Edmund Burke. ***Varieties of Visual Experience.*** 3rd ed. New York: Harry N. Abrams, 1987.

Chapter sixteen deals with Feldman's Critical Approach model of art criticism. Description, Formal Analysis, Interpretation, and Evaluation/Judgment are the four stages of "Art-critical performance." The systematic stages build upon each other, thus allowing the student to gain an appreciation of art while taking the role of a critic.

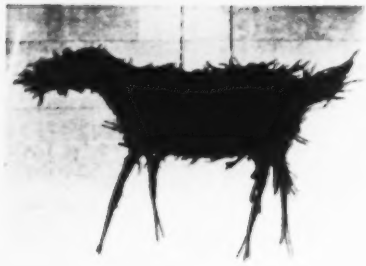
Hamblen, Karen A. "An Art Criticism Questioning Strategy Within the Framework of Bloom's Taxonomy." ***Studies in Art Education,*** 1984 (26), pp. 41-50.

The FASE (Factual, Analytical, Synthesis, Evaluative) model incorporates Bloom's Taxonomy and leads into the development of the questioning strategies. This model offers elaborations and clarifications based upon Feldman's Critical Approach model and it offers the reader questioning examples which integrate the two art criticism theories.

Krathwol, David R., Benjamin S. Bloom, and Bertram B. Masia. ***Taxonomy of Educational Objectives: The Classification of Educational Goals. Handbook II: Affective Domain.*** New York: David McKay Company, 1964.

This handbook deals with the affective domain or the development of interests, commitments, emotions, values, attitudes, and appreciations. The classifications of the affective domain are: receiving, responding, valuing, conceptualizing, organizing, and characterizing on a value complex. This book provides the reader with the necessary information to develop questioning strategies and objectives which correspond to the affective domain's educational goals.

RESOURCE KIT
SUBJECT: CONTEMPORARY ART AND CULTURE



SLIDE: #1
ARTIST: Deborah Butterfield (American, b.1949)
TITLE: ***Untitled*** (horse), 1981
MEDIUM: Paper and stick on wire armature
SIZE: Height, 8 1/2 ft.; length, 14 ft.; depth, 3 ft.
ACCESSION NO. 82.1
Gift of Mr. and Mrs. Henry Heuser, Sr.

ABOUT THE ARTIST: Deborah Butterfield grew up in San Diego, but her life-long enthusiasm for horses eventually led her to a ranch in Montana. Throughout her career she has explored but one image in her sculptural work - the horse. She feels that her ability to sustain this image comes from her actual engagement with training horses and being trained by them. She is involved with real horses in the discipline of dressage, training the animals to execute precision movements on command. The artist states, "Dressage is like learning to dance with someone who can't talk to you. It has everything to do with...finding a common language so that another creature can understand your intention."

ABOUT THE ARTWORK: Butterfield first used horse images as a substitute for herself - a metaphorical self-portrait. These early creations were highly realistic in form, but later treatments became increasingly abstract. The new generation of horses retain the primal essence of "horse" and strongly express an internal spirituality. The artist does not accept the Biblical philosophy that man has dominion over all things and her work clearly reflects this. Her mud and stick horses are portrayed as being inseparable from the environment - in fact, literally made of the environment, as if clotted together after a river flooded and subsided. For Butterfield, "they represented the process of attitudes and feelings taking shape after a flood of experience."

ABOUT THE EXPLORATION OF A SINGLE IMAGE: Butterfield's early work was both political and feminist in a subtle way. Believing that male artists have used the horse primarily as a symbol of power and aggression, she chose to depict quiet mares at rest. She was thereby able to express her opposition to the war in Vietnam by reacting against the traditional equine sculptures of warhorses carrying generals off to battle. Her later abstracted horses are genderless, allowing anyone to identify with them. They invite a diversity of interpretations based on the personal experiences of the viewer. Some see them as energetic and happy; more often they are viewed as noble symbols of quiet suffering in a world of external adversity. Occasionally they are seen as representing death itself, as in "dust to dust." Butterfield claims that her intention is to create sketches of distinct personalities. She states, "Each horse represents a framework or presence which defines a specific energy at a precise moment."

SAMPLE QUESTIONS:
How would you describe the "attitude" of this horse? (energetic, defeated, contented, suffering, etc.)
If you were to use an animal image to create a psychological self-portrait, what animal would you choose? Why?

FOR COMPARISON/CONTRAST: Andrea Verrocchio, ***Bartholomeo Colleoni***, c. 1483-88.

ADDITIONAL RESOURCES:
Kultermann, Udo. "The Image of Horse in Contemporary American Art," ***Pantheon*** 46:165, 1988.
Tucker, Marcia. "Equestrian Mysteries. An Interview with Deborah Butterfield," ***Art in America***, June 1989.

RESOURCE KIT
SUBJECT: CONTEMPORARY ART AND CULTURE

SLIDE #2
ARTIST: Tony Cragg (English, b.1949)
TITLE: ***New Figuration***, 1985
MEDIUM: Plastic wall construction
SIZE: Height, 113 in. ; width, 54 in.
ACCESSION NO. 86.22.2.1-164
Gift of the New Collectors Group

ABOUT THE ARTIST: As a high school student in his native city of Liverpool, Tony Cragg specialized in biology, chemistry and physics. He then worked for two years in a biochemistry laboratory. By the time he entered the Wimbledon School of Art in 1970 he already viewed art as "an extension of science." He was interested in using found objects to create his works of art. Although his early sculptures make use of natural objects like shells and pebbles, Cragg eventually came to view himself as an "archaeologist" of our technological age, discovering and utilizing the discarded debris of industrialization.

ABOUT THE ARTWORK: ***New Figuration*** illustrates Tony Cragg's ability to create art that is monumental without seeming pompous. Like much of his work, this assemblage has an inviting and casual appearance. The artist has gathered plastic fragments from our culture that resemble the shards of past civilizations and has used them to form a colorful vertical mosaic. Whole objects such as a comb or a cigarette lighter have been included to provide scale. The pieces are left in an unaltered state with no attempt being made to transform them into precious objects. Because of their plastic composition they are all intrinsically related to one another and they are arranged to form a whole that includes ample areas of empty space around each individual part - analogous to the molecular makeup of our world. We see mass-produced objects such as these every day in our world, but the artist sees them from a different vantage point. Cragg hopes that his art can lead to "a reflection and expression that confer a different level of responsibility on the making of objects, away from the demands of functionalism."

ABOUT ENVIRONMENTAL AWARENESS: Cragg reminds us that the advance of our civilization has yielded a residue that must be examined. The artifacts produced by us are extensions of ourselves; these extensions have collided with the space allotted to the natural world. Plastic products defy deterioration, living long after their period of functionalism. The impact these objects have on the environment cannot de denied. The artist is critical but not pessimistic. He contends that nature and technology **can** exist synergistically. Plastic possesses the power of reconstitution and can become an instrument for true imagination. Cragg believes, however, that we must accept reality. He states "That old idea of a return to nature just isn't an option anymore. I think what you <u>can</u> do is put in a plea for a higher degree of sensitivity to the world we are living in, the world we have done so much to make."

SAMPLE QUESTIONS:
What is plastic? How does a dictionary define "plastic"? How does that definition apply to the image seen in this artwork?
What associations come to mind as you look individually at the pieces which compose this work? What do they tell us about our culture?

FOR COMPARISON/CONTRAST: Tony Cragg, ***African Culture Myth-Bamara***, 1984.*

ADDITIONAL RESOURCES:
Graham-Dixon, Andrew. "Cragg's Way," ***Art News*** March 1989. *
Neff, Terry, ed. ***A Quiet Revolution. British Sculpture Since 1965.*** London: Thames and Hudson, 1987.

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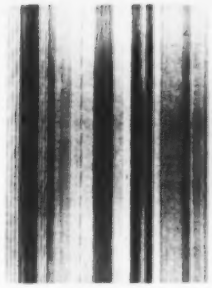
SUBJECT: CONTEMPORARY ART AND CULTURE



SLIDE #3
ARTIST: Gene Davis (American, 1920-1985)
TITLE: ***Half Lemon***, 1969
MEDIUM: Acrylic on canvas
SIZE: Height, 68 1/2 in. ; width, 97 1/2 in.
ACCESSION NO. 70.32
Gift of the New Collectors Group

ABOUT THE ARTIST: Gene Davis was born in Washington D.C. where he attended local schools and worked as a sports writer and White House correspondent before pursuing a career in art. Davis was never formally trained as an artist, which he considered to be a blessing that freed him from any traditional limitations. He was a versatile artist who worked in a variety of styles and materials including video tape and neon. In the 1960s Davis became identified as a leading member of the Washington Color School, a loosely associated group of artists who were known to affirm the importance of color in abstract painting.

ABOUT THE ARTWORK: Despite his versatility Gene Davis is primarily known for the stripe works which span a period of 27 years, from 1958 until his death in 1985. It was his early stripes of the 1960s that won him national recognition. By the time ***Half Lemon*** was produced Davis had completely abandoned the use of masking tape, preferring to execute his stripes by hand so that they would more directly reflect his personal touch. The stripes seem to have a calculated appearance, but they are not based on the conscious use of theories or formulas. Davis contends, instead, that they are improvisational in nature. He compares himself to a jazz musician who plays by ear, describing his technique as "playing by eye."

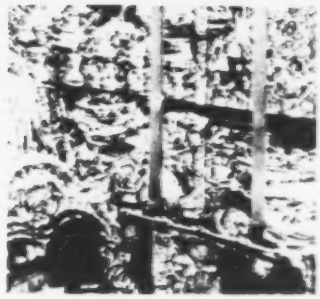
ABOUT "COLOR INTERVAL": Any attempt to "label" the stripe works of Gene Davis is futile. The artist heartily disagreed with critics who called them "minimal" and "hard-edged." Unlike Minimalist works, these images are not meant to be comprehended quickly. They depict complex schemes that lend themselves to prolonged periods of viewing. Davis suggested that: "instead of simply glancing at the work, select a specific color...and take the time to see how it operates across the painting....Enter the painting through the door of a single color, and then you can understand what my painting is all about." Davis stressed the importance not only of color itself, but also of "color interval": the rhythmic effects caused by the irregular appearance of colors within a composition. In his stripe paintings he found that the number of different combinations which could be formed by varying the "color interval" were limitless. Davis stated, "If I worked for 50 more years, I wouldn't exhaust the possibilities."

SAMPLE QUESTIONS:
Can you tap out a rhythm which corresponds to the "color interval" for one of the colors in this painting?
Do you think that one particular color was uppermost in the artist's mind when he created this stripe work?
Does the title offer a clue?

FOR COMPARISON/CONTRAST: Gene Davis, ***Ferris Wheel***, 1963.*

ADDITIONAL RESOURCES:
Naifeh, Steven W. ***Gene Davis.*** New York: The Arts Publisher, Inc. 1982.
Wall, Donald, ed. ***Gene Davis.*** Interviews with Walter Hopp, Barbara Rose, Donald Wall. New York: Praeger Publishers, 1975.*

RESOURCE KIT
SUBJECT: CONTEMPORARY ART AND CULTURE



SLIDE #4
ARTIST: Don Eddy (American, b. 1944)
TITLE: ***Silverware I***, 1976
MEDIUM: Acrylic on canvas
SIZE: Height, 24 in.; width, 25 7/8 in.
ACCESSION NO. 76.16
Gift of Mr. & Mrs. Henry V. Heuser, Sr.

ABOUT THE ARTIST: California-born Don Eddy has a background in professional photography and a broad knowledge of art history. The youngest of a group of painters known as the New Realists, he gained recognition in the early 1970s with works which explored the reflective qualities of automobile surfaces. This subject gave him the opportunity to depict distorted images of the world, thus transforming commonplace objects into sources of wonder and illusion.

ABOUT THE ARTWORK: Don Eddy is perhaps best known for his series of paintings depicting silver objects as seen through store windows or glass cases. ***Silverware I*** is an outstanding work from that series. It clearly illustrates the technical skill of the artist and characterizes the manner by which Eddy creates spacial tensions in his works. Window images have traditionally been used by artists as framing devices to set up deep perspective and to unite an interior with the landscape. Eddy retains these uses, but closes the window to mirror the scene around the viewer. He requests the viewer "...look through the window, at the window, or at the reflections in the window. Nobody looks at all three at once because it is impossible to focus on all three...The painting indicates a kind of space that is flattened out again, because you are looking at all these things at once."

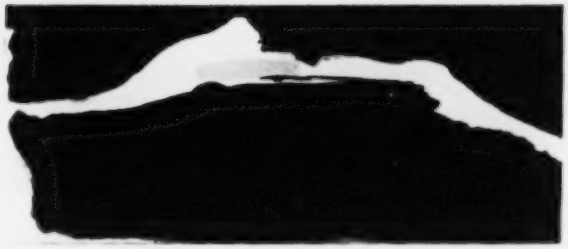
ABOUT PHOTO-REALISM: Several forms of New Realism developed at least in part as a response to non-representational art. Photo-Realism begins with a photograph which is mechanically projected directly onto the artist's canvas. This photo-generated style received little support from an art world that viewed it as academic and irrelevant; simply a mirror of reality. Eventually artists like Eddy were successful in conveying that their works actually serve to **question** the nature of reality. Carefully chosen subjects rendered with great technical precision can create a painted illusion which contradicts the literal physical presence of the canvas itself. Photo-Realists generally felt that abstract painters had come to take for granted the necessary tension between what we see and what we know - a concept essential to the artists' definition of "painting" itself.

SAMPLE QUESTIONS:
Does this painting seem flat, or does it give the illusion of spatial depth? How does the artist create this effect?
If you were to create a "super-realistic" work of art, what would you choose as a subject? Why?

FOR COMPARISON/CONTRAST: Richard Estes, ***The Candy Store***, 1969 *

ADDITIONAL RESOURCES:
Meisel, Louis K. ***Photo-Realism***, Edited by Margaret Donovan. New York: H.N. Abrams, 1980. *
Neff, John Hallmark. "Painting and Perception: Don Eddy", ***Arts Magazine***, December 1979.

RESOURCE KIT
SUBJECT: CONTEMPORARY ART AND CULTURE



SLIDE: #5
ARTIST: Helen Frankenthaler (American, b. 1928)
TITLE: ***Situation***, 1972
MEDIUM: Acrylic on canvas
SIZE: Height, 51 1/2 in.; width, 120 in.
ACCESSION NO. 72.42.1
Purchased with funds from the New Collectors and the National Endowment for the Arts

ABOUT THE ARTIST: Helen Frankenthaler was the daughter of an artist and a New York State Supreme Court judge. A gifted youth, she studied art in her native New York City. After an early interest in Cubism in college, she studied with Hans Hofmann, who recommended a fluid method of handling paint. Inspired by the Abstract Expressionist painters, Frankenthaler pioneered the soak stain techniques of painting in which she worked upon a large unsized, unprimed canvas on the floor. She poured thinned oil paint, and manipulated it with a squeegee or a sponge to create fluid images which united with the surface of the canvas. Her works have been called lyrical abstractions or illusions of landscape. However, Frankenthaler's objective is clear. She has stated, "What concerns me when I work is - did I make a beautiful picture?"

ABOUT THE ARTWORK: By the 1970s Frankenthaler was working primarily in acrylic paints which dry much faster than oils, thereby resisting manipulation and exerting a will of their own on the canvas. This factor is a positive for Frankenthaler. She sees herself as "an artist of paint, making discoveries," who would "...rather risk an ugly surprise than rely on things I know I can do." ***Situation*** is typical of her '70s work in many ways. Dark tones predominate. Colors, which had been light and air to the artist, now tended to emphasize weight, mass, and density. The "cable/crevice" passage through the canvas is characteristic of Frankenthaler's work, but is exceptionally distinct and authoritarian during this period of time. While these paintings seem to be purely abstract, their titles are sometimes helpful in identifying a general theme. Many critics have seen her titles as handles for the pictures' themes and have preceded to read into the images all kinds of associations. This may or may not be the artist's intention. When asked to comment if these associations are correct, she replied, "Yes, no and sometimes maybe."

ABOUT STYLISTIC GROWTH: Frankenthaler tries to force herself into a new direction as soon as she feels comfortable with her work. Her new way of using color and her fluid use of space mark a strongly personal style yet form a direct link to the "stain" paintings of artists like Morris Louis and Mark Rothko. Frankenthaler has stated that she is primarily concerned with growth and development, in her life and in her art. She exemplifies an individual whose personal growth has exerted a profound influence on the course of contemporary art.

SAMPLE QUESTIONS:
Can you describe a "situation" that could correspond in some way to this image?
Have you seen liquids merge or push away from each other as the colors do in this painting?

FOR COMPARISON/CONTRAST: Mark Rothko, ***Four Darks on Red***, 1958.

ADDITIONAL RESOURCES:
Carmean, E. A. Jr. ***Helen Frankenthaler: A Painting Retrospective***. New York: Harry N. Abrams, Inc. 1989.
Rose, Barbara. ***Frankenthaler***. New York: Harry N. Abrams, Inc. 1970.

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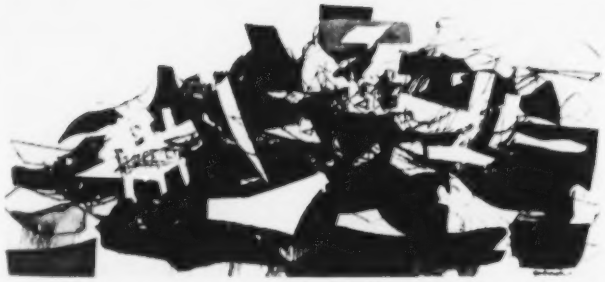

SLIDE #6
ARTIST: Robert Goodnough (American, b. 1917)
TITLE: ***Vietnam***, 1967
MEDIUM: Acrylic on canvas
SIZE: Height, 84 in.; width, 180 in.
ACCESSION NO. 84.12
Gift in memory of Mrs. Nancy B. Rash given by Major General D. A. Rash, Dr. E. Rash, Dr. N. Rash, Mrs. M. Rash Rowe & contributors to the Memorial Fund.

ABOUT THE ARTIST: Robert Goodnough grew up in upstate New York and studied art at Syracuse University before being drafted into the field artillery during World War II. After the war he settled in New York City and continued his art education. While he had previously worked only in realistic styles, Goodnough became intrigued by the different approaches of the Abstract Expressionist painters who turned to the subconscious mind for their subjects. He was accepted into their circle and became widely known as a "second-generation" Abstract Expressionist. It soon became clear, however, that Goodnough liked to work in many different styles **simultaneously**—a characteristic that is quite rare among mature artists. Today it is widely recognized that Goodnough does not fit neatly into any particular "category" of contemporary art.

ABOUT THE ARTWORK: By the mid-1960s Goodnough had begun to visualize color and shape as being inseparable, referring to them as "color-shapes" rather than colors and shapes. He particularly liked to produce trapezoidal shapes and his palette consisted of black, white, and intense primary colors. ***Vietnam*** is characteristic of this period. It presents an interplay of strong primary colors and geometric forms set amid a tumult of black lines within which the careful observer can find bits of graffiti (the word "battle", for example). The work is not the result of "action painting" in which the act of painting is executed as an event. Nor is it intended to be analyzed in search of an obscure meaning. The artist intended for the viewer to simply react emotionally to the way the composition works. Goodnough admitted, however, that when using the Abstract Expressionist style, "you may get too much emotion." Soon after creating ***Vietnam*** he developed a quieter painting style with softer edges and calmer palettes. He also began to experiment with collages and sculpture.

ABOUT POLITICAL CLIMATE AND ARTISTIC STYLE: During the Cold War period, U. S. Governmental support for exhibitions including the Abstract Expressionist style increased as officials strove to present an image of the USA as a "free" society as opposed to the "regimented" communist bloc. Dissenting opinions among the artists were tolerated by a government that wanted to sell the rest of the world on the benefits of life and art under capitalism. Goodnough does not like to discuss the "meaning" of his works, few of which could ever be called controversial. Some viewers, however, are certain to interpret ***Vietnam*** as a protest of America's military action in Southeast Asia. The piece certainly leaves ample room for interpretation.

SAMPLE QUESTIONS:
How many adjectives can you think of that describe your emotional reactions to this painting?
Do you think "you get too much emotion?"

FOR COMPARISON/CONTRAST: Pablo Picasso, ***Guernica***, 1937.

ADDITIONAL RESOURCES:
Bush, Martin H. ***Goodnough***. New York: Abbeville Press, 1982.
Lippard, Lucy R. ***A Different War, Vietnam in Art***. Seattle: Whatcom Museum of History & Art and The Real Comet Press, 1990.

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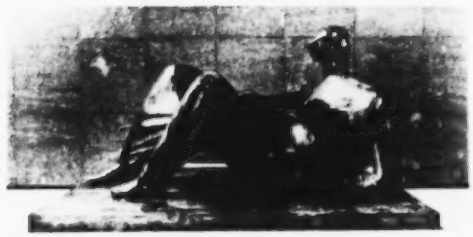

SLIDE #7
ARTIST Henry Moore (British, 1898-1986)
TITLE: ***Reclining Figure: Angles***, 1979
MEDIUM: Bronze. Cast No. 8 of an edition of 9
SIZE: Length, 86 in.; depth, 62 in.
ACCESSION NO. 81.21
Gift of Sara Shallenberger Brown in memory of W. L. Lyons Brown

ABOUT THE ARTIST: Henry Moore, one of the most influential sculptors of our century, was the youngest child of a self-educated English coal miner. His father took him to see some of the intriguing rock formations located near his hometown of Castleford, an experience that influenced Moore to become a sculptor. As a child, Moore was also influenced by hearing stories of Michelangelo, for whom he maintained a life-long admiration as the greatest master of all. When he heard the name of Michelangelo, he heard the call to be a great sculptor. Like his mentor, Moore believed that "You begin with a block and have to find the sculpture inside it."

ABOUT THE ARTWORK: The first time Moore published his thoughts about art, he said that the sculpture which moved him most gave out "something of the energy and power of great mountains." Certainly his figures reveal themselves to be metaphors for the landscape. The figure which is to be equivalent to landscape is apt to have a horizontal emphasis. Two-thirds of Moore's full-length figures are in reclining poses. Most of them are women, but their bearing is more male than female. The majority of them are nude, but this ***Reclining Figure*** wears a smooth subtle drapery. Moore believed that drapery can emphasize the tension in a figure by contrasting areas of slackness against points where it pulls tightly across the form. It can thereby serve to stress the sculptural idea of the figure. This figure does not rest, but props itself up on one elbow in a state of keen awareness with a potential to become immediately active. Moore believed that the great advantage of sculpture is its three-dimensionality and that it can be seen from innumerable points of view, no two of which are alike. He strove to twist the pose of his figure so that it is asymmetrical from every possible angle. This often resulted in poses that are anatomically illogical.

ABOUT SCULPTURE AND LANDSCAPE: Moore grew up with a strong sense that man is inseparable from the earth. He seems to have found mystery and power not in properties specific to humans, but in those that can be attributed to landscape as well as to the human form. He believed that his sculptures are most successful when they are placed outdoors on plains or barren hilltops where they have the benefit of "space, light and distance." Moore was a popular artist in the best sense of the term, having donated quite valuable collections of his work to the British people to be placed throughout the countryside. He hoped to "give people new visual experiences and a fuller understanding of life," and to encourage them to "see things more profoundly."

SAMPLE QUESTIONS:
What is the definition of "metaphor?" Can you envision a human figure as a metaphor for a tree? the ocean? a flower? an iceberg?

FOR COMPARISON/CONTRAST: Michelangelo, ***Night***, On the Tomb of Guiliano de Medici, Medici Chapel, San Lorenzo, Florence, 1525-31.

ADDITIONAL RESOURCES:
Moore, Henry. ***Energy in Space***. New York Graphic Society, 1974.
_____. ***Henry Moore on Sculpture***. Edited with an intro. by Philip James. New York: Viking Press, 1967.

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SLIDE #8
ARTIST: Alice Neel (American, 1900-1984)
TITLE: ***Priscilla Johnson***, 1966
MEDIUM: Oil on canvas
SIZE: Height, 70 in.; width, 30 in.
ACCESSION NO. 80.14
Purchase, New Collectors and The National Endowment for the Arts

ABOUT THE ARTIST: Alice Neel grew up in the small town of Colwin, Pennsylvania. She always knew she wanted to be an artist but had little contact with art. In 1921, giving up a promising career with the Civil Service, she devoted all of her time to the study of art. At The Philadelphia School of Design for Women she was allowed the freedom to develop her own style. Neel was a nervous woman who turned her emotions inward. By the age of 32 she had suffered personal tragedies, mental breakdowns and multiple suicide attempts. It was as a patient in the Philadelphia General Suicidal Ward that Neel became fascinated with drawing images of humanity after a young social worker helped her discover the use of art as a therapeutic tool of emotional expression.

ABOUT THE ARTWORK: Although Neel produced poignant landscapes and still lifes, it is the images of people that represent her ultimate triumph. She disliked the use of the word "portraits" to describe these works, feeling that it did not do justice to what she was attempting to portray. She saw herself as a recorder of history and a "collector of souls." She stated, "I love to paint people who are more or less worn down by the rat race of the city. Their nervous system gets wrecked." This portrait of ***Priscilla Johnson***, a friend of Neel's son, illustrates the artist's ability to create a sense of disquiet. The subject's frontal pose and haunting stare, the exaggerated limbs and elongated fingers, the uncluttered background and the arbitrary source of light are all representative of Neel's style. Like all of Neel's subjects, Ms. Johnson was chosen to be a sitter; the artist did not work for her subjects. In fact, few portraits were purchased by the persons they depict. The artist retained most of them in her private collection, from which this work was purchased.

ABOUT SOCIAL CONSCIENCE: Alice Neel had a strong social conscience. She worked for ten years with the Work Projects Administration and claimed that some of her early images were influential in the establishment of the welfare system and Social Security. Her belief that artists have a responsibility to society spurred her to stay with figure painting while her colleagues attempted to transcend the problems of the world through non-representational styles. She wanted to portray the Zeitgeist (German, "time spirit"), the spirit and outlook characteristic of a period or generation. Neel stated, "I have painted faces of the '50s, the '60s, the '70s. Each of those decades is so completely different."

SAMPLE QUESTIONS:
How many adjectives can you think of that describe your impression of Priscilla Johnson's appearance, character or state of mind?
During what decade was this portrait produced? What things offer clues?

FOR COMPARISON/CONTRAST: Alice Neel, ***David Body***, 1964.

ADDITIONAL RESOURCES:
Hills, Patricia. ***Alice Neel***. New York: H. N. Abrams, 1983.
University of Georgia. Georgia Museum of Art. Athens, GA. ***Alice Neel: The Woman and Her Work***. Athens, GA: The Museum, 1975.

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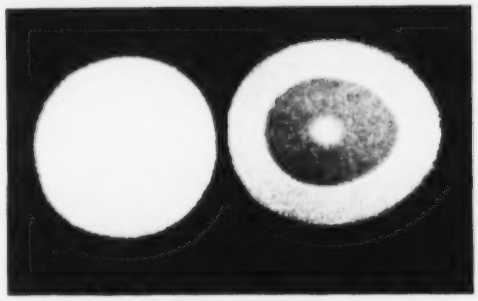

SLIDE #9
ARTIST: Richard Pousette-Dart (American, b. 1916)
TITLE: ***Merging Presences***, 1972-1973
MEDIUM: Oil on canvas
SIZE: Height, 84 in.; width, 144 in.
ACCESSION NO. 86.16
Anonymous Gift

ABOUT THE AUTHOR: Richard Pousette-Dart's father was an accomplished painter and writer about American art and his mother was a poet. Richard had a reflective disposition and he absorbed from his parents a passion for learning that continued throughout his life. He has been characterized as a self-taught artist, for although he grew up in a family where the arts were lived and felt as a part of everyday life, he received no formal art training. At the age of 22 he began to devote himself to painting full-time in New York City. In 1946 he married a poet, Evelyn Gracey, and moved to the country.

ABOUT THE ARTWORK: Many of Pousette-Dart's paintings reveal "presences" that embody the spiritualism which permeates his work. He approaches the blank canvas without any fixed conception of what will transpire there, believing that the work "grows and evolves of its own accord, has a transcendental logic and...becomes a thing within itself." Often the works seem celestial, presenting variations on a circle motif in a manner that contrasts the rich physical quality of the paintings with their mystical meanings. ***Merging Presences*** depicts two intensely luminous orbs immersed in a dark atmosphere. It shows the technique by which Pousette-Dart achieves a balance between painting as drawing and painting as color, using only small points of color yet allowing shapes to emerge. The paint is built up in many layers (often as many as 30 to 40) not to produce illusion but to assert the tactile quality of the work.

ABOUT SPIRITUALITY: Pousette-Dart appears in a famous 1940s photograph of artists who became known as Abstract Expressionists but he moved in an independent direction, showing an unwillingness to abandon shapes, motifs, and symbols. He seems to have engaged in a dialogue more with himself than with either history or his contemporaries. He sees himself as a religious painter and his work as an expression of spirituality—a "reflection of being." He believes creativity comes from the inner self which is ultimately identified with God. While he denies that the East provides a direct source for his work, he has a wide-ranging knowledge of Eastern and Western philosophies and seems to have succeeded in fusing certain strengths of Christian, Buddhist, and Brahman thought into a personal system of beliefs. It is interesting to note the words of Pousette-Dart's contemporary, Isamu Noguchi, on the subject of the circle as a symbolic image related to the oriental concept of the Void. He states, "The circle is zero, the decimal zero or the zero of nothingness from which we come, to which we return. The hole is the abyss, the mirror, or the question mark."

SAMPLE QUESTIONS:
What is the definition of transcendentalism? What is Taoism? Can you relate these beliefs in some way to the image seen here?

FOR COMPARISON/CONTRAST: Richard Pousette-Dart, ***Radiance***, 1973-74*

ADDITIONAL RESOURCES:
Clarke, David J. ***The Influence of Oriental Thought on Postwar American Painting and Sculpture***. New York: Garland Publishing, Inc. 1988.
Monte, James, K. ***Richard Pousette-Dart***. New York: Whitney Museum of American Art, 1974.*

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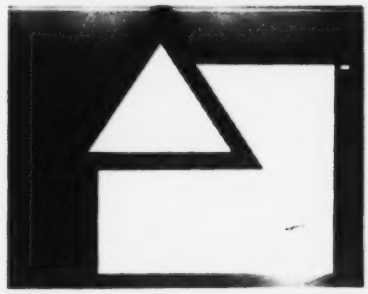

SLIDE #10
ARTIST: Frank Stella (American, b. 1936)
TITLE: ***Chocorua II***, 1966
MEDIUM: Fluorescent alkyd and epoxy on canvas
SIZE: Height, 124 in.; width, 120 in.
ACCESSION NO. 67.44
Museum purchase, Members Fund

ABOUT THE ARTIST: Frank Stella became interested in art at the age of 17. He took a few art courses while majoring in history, but had no thoughts of becoming an artist until his senior year at Princeton when he found that "I had finished most of my required courses and had time on my hands." Despite this casual commencement of his career, Stella was only 23 when his work was included in an important exhibition at the prestigious Museum of Modern Art in New York.

ABOUT THE ARTWORK: Stella's earliest works endeavored to remove any illusion of space from the painting. Such determination to render utter flatness necessitates the recognition of the framing edge as an integral part of the internal patterns. This recognition led Stella to break away from the traditional rectangularity of the picture plane by shaping his canvas to correspond to its image. With the methodical calculation so characteristic of his work, Stella always explores the potentials of his works by creating a series of variations on a theme, a tradition that can be traced back to Monet's luminary treatments of subjects such as haystacks. ***Chocorua II*** comes out of the artist's eccentric polygonal series named after towns in New Hampshire. This series consists not only of eleven variations on the basic theme, but of four differently colored versions of each form. The canvases in this series relate the relationship between two distinct geometric shapes, focusing on the way they interpenetrate one another on a two-dimensional surface. The variety of angles, the sharply contrasting tonal values, matt versus glossy paint all add elements of visual tension while establishing factors of projection and recession. This flirtation with three-dimensionalism antagonized some fans and critics who felt that Stella had sold-out to "old-fashioned" illusionism. Most, however, view this series as a pictorial juggling act which uses a seemingly simple vocabulary to balance illusionary effects of shape, plane, line, color and texture with a surface that manages to retain its insistence of flatness.

ABOUT A METHODICAL APPROACH: Stella wanted his work to be completely rational. He worked in a premeditated way, making all the necessary decisions before applying any paint, thus eliminating any trace of the evolution of the work. There is therefore some tendency to label his work as cold and calculating. But the means should not be confused with the end (Minimal Art = hardness, detachment). For all their seeming impersonality, Stella's works are charged with personal energies that are not diminished by being carefully disciplined.

SAMPLE QUESTIONS:
Do you feel that the triangle overlaps the rectangle or does it cut into it, occupying the same plane?
What is it that makes you feel this way?
The artist calls these shapes eccentric polygons. What is the definition of the word "eccentric"? "polygon"?

COMPARISON/CONTRAST: Frank Stella, ***Chocorua I, Moultonville I-IV***, 1966.*

ADDITIONAL RESOURCES:
Rosenblum, Robert. ***Frank Stella***, Baltimore: Penguin Books, Inc. 1971.*
Glaser, Bruce. "Questions to Stella and Judd", ***Art News***, September 1966.

CONTEMPORARY ART AND CULTURE

GLOSSARY OF ART TERMS

Abstract Expressionism: A form of art which allows the subconscious to express itself, free from the portrayal of everyday subject matter.

abstraction: Art which emphasizes the elements and principles of design. The subject may be recognized or completely transformed.

acrylic paint: Pigment mixed with polymer producing a water soluble quick-drying paint.

Action Painting: A term used to describe a method of painting widespread in the 1950s and 1960s, in which the paint is dripped, dropped or thrown on the canvas.

alkyd paint: Pigments with an alcohol and resin base. They have characteristics similar to oil paints.

armature: An inner skeleton that provides support for modeling with more pliable materials.

assemblage: A work of art composed from objects or parts of objects originally intended for other purposes.

asymmetrical balance: A way of organizing the parts of a design so that one side differs from the other without destroying the overall harmony. Also known as "informal" balance, the two sides are visually equal without being identical.

balance: A principle of design that refers to the visual equalization of elements in a work of art.

bronze: An alloy of copper and tin, harder and more suitable for casting than copper.

canvas: Surface of woven linen or other fiber on which an artist applies paint.

casting: A method of reproducing a three-dimensional object by pouring a hardening liquid or molten metal into a mold bearing its impression.

color: A result of the reflection or absorption of light by a surface. The sensation of color is aroused in the brain by response of the eyes to different wavelengths of light.

collage: Art work made of materials attached or glued to a surface, i.e. cut paper, photographs, string, etc.

composition: The ordered arrangement of elements (colors, shapes, lines, etc.) in a work of art.

Concept Art: A style of art in which the artist expresses the idea concept of a proposed work of art in verbal or diagram form. The actual work will often not be carried out.

contrast: A principle of design that refers to differences in values, colors, textures, and other elements to achieve emphasis and interest.

Cubism: A style of art in which the subject is broken apart and reassembled in an abstract geometrical form simultaneously depicting many different views of an object.

culture: Deals with the aesthetic, psychological, sociological, and historical aspects of our lives that enrich them with beauty and satisfaction. The sum total of ways of living by a group of human beings and transmitted from one generation to another.

design: The organization, plan or composition of a work of art.

edge: A linear separation between two color areas; also, the outer contour of a shape or form.

epoxy: A flexible resin used chiefly in coating and adhesives.

form: An element of design that is three-dimensional and encloses volume, such as a cube, sphere, pyramid, cylinder, or free-flowing volume.

found object: Any object not originally created as a work of art but appreciated for its aesthetic qualities.

graffiti: A drawing or words hastily scratched or written on a wall or similar surface.

Hard-edge: A style of art in which the artist uses crisp, clean edges and applies the values and colors so they are even and flat.

hue: Refers to the name of a color (red, yellow, blue-violet, etc.)

illusionistic: The ability to render on a two-dimensional surface the illusion of a three-dimensional image.

intensity: Refers to the purity (brightness or dullness) of a color.

landscape: A work of art that depicts the features of the natural environment.

line: An identifiable path of a point moving in space. Lines may vary in character, width, direction and length. A line may define contour.

mass: The physical bulk, weight, and density of a three-dimensional object.

mat: (matt, matte): A dull or non-reflecting surface.

medium: The material with which an artist works, such as marble, bronze, oil paint, watercolor, etc.

Minimal Art: A work of art using flat areas or planes in what seems a simple, geometric composition. Also, any non-representational art form using very simplified forms and colors.

monumental: A work of art that is huge in size, or the quality of a work of art that may be small in actual size but has the characteristics and feeling of a huge work.

mosaic: A surface decoration made by arranging pieces of variously colored materials to form a picture or pattern.

motif: The main subject or idea of a work of art, such as landscape or still life.

movement: A principle of design referring to the arrangement of parts in a work of art to create a slow to fast movement of one's eye through the work. Also, a style, school, or artistic thought and practice, i.e. the Abstract Expressionist movement.

naturalism: The suggestion, in a work of art, of the direct observation of a scene or of a figure.

Non-objective Art: Art that has no recognizable subject matter. The actual subject matter might be color or the composition of the work itself.

Non-representational Art: See Non-objective.

oil paint: An opaque mixture of pigments dissolved in linseed oil which uses turpentine as a solvent.

Op Art: A style of art that confuses the visual senses by generating optical vibrations or ambiguous or undulating spatial relationships.

overloading planes: A perspective technique involving the placement in a flat composition of one object in front of another, thus creating an illusion of depth.

painting: A picture or other image composed of applied colors; the art or occupation of producing such works.

palette: A board or flat surface on which a painter places and mixes the supply of paint to be used. Also, the typical group of colors that a particular artist (or school of art) uses.

pattern: A principle of design in which combinations of lines, colors, and shapes are used to show real or imaginary things. Pattern may also be achieved by repeating a shape, line, or color.

perspective: The representation of three-dimensional objects and space on the flat surface to produce the same impression of distance and relative size as that received by the human eye.

picture plane: The flat surface which the artist uses as a starting point for a painting. It is not the canvas itself but an imaginary flat plane that the artist uses as a visual reference and which is at the same level or depth as the surface itself.

pigment: The dry powder, either natural or a laboratory-prepared chemical, which when combined with a liquid vehicle supplies the coloring agent for paint, crayons and inks.

plane: A flat surface that can be measured by length and width (two dimensions).

plastic: The quality that describes material that can be shaped or manipulated. Also, any number of synthetic materials with various physical characteristics.

Pop Art: A style of art in the 1950s that used popular, mass-media symbols (such as soup cans) as subject matter, treating them in both serious and satirical ways.

portrait: The image of a person's face, made of any sculptural material or any two-dimensional medium.

primary color: Hue that cannot be produced by a mixture of other hues. From these hues (in painting, red, yellow, and blue), all other spectrum colors can be made.

proportion: A comparative size relationship between several objects or between parts of a single object or person. Proportions may be distorted to heighten the visual effect or emotional quality the artist is attempting to achieve.

Realism: When used in a general sense, term meaning fidelity to life (as opposed to idealization, caricature, etc.), but may also be confined to the 19th-century movement in painting and literature that was a reaction against the subjectivity and suggestiveness of Romanticism.

representational: Using identifiable subject matter.

rhythm: Implies visual movement of the eye through a design, creating a sense of tempo or beat. It may be achieved through planned arrangement of shapes, colors, textures and lines.

Romanticism: A style of art that emphasizes the personal, emotional, and dramatic aspects of exotic, literary, and historical subject matter.

scale: The relative size of an object when compared to others of its kind, to its environment, or to humans themselves.

school: A group of artists who have a similar philosophy and style or who work under a common influence.

sculpture: A three-dimensional work of art.

shape: An element of design that is an enclosed space, having only two dimensions.

shard: A piece or fragment of a brittle substance; fragments of pottery vessels found on sites and in refuse deposits where pottery-making peoples have lived.

sizing: A mixture of glue and or paint which is applied to the canvas to seal it against the subsequent layers of paint.

sketch: A quick drawing that catches the immediate feeling of action or the impression of a place or situation.

soak stain: A method of painting whereby pigment is applied so it becomes a part of the support or fabric.

space: The area in which two or three-dimensional art work is composed. Also, the feeling of depth in a two-dimensional work.

spatial: Existing or occurring in space.

statue: A freestanding sculpture.

still life: A painting or drawing of an arrangement of inanimate objects.

style: The distinctive characteristics contained in the works of art of a person, period of time, or geographic location.

subject: That which is represented in a work of art.

Super-realism: A 20th-century style of art that emphasizes photographic realism.

symmetrical balance: A method of organizing the parts of a design so that each side equals the other. Also called formal balance.

texture: The element of design that refers to the quality of a surface, both tactile and visual. Tactile , or actual, textures can be felt. Visual, or simulated, textures are suggested or implied.

three-dimensional: Having length, width and depth.

tone: The modification of a color (hue) through the addition of neutrals.

two-dimensional:: Having length and width.

value: The degree of lightness or darkness, as compared to white or black. High values approach white; low values approach black.

CONTEMPORARY ART AND CULTURE

SLIDE LIST

Slide #1 Deborah Butterfield
Untitled (horse), 1981

Slide #2 Tony Cragg
New Figuration, 1985

Slide #3 Gene Davis
Half Lemon, 1969

Slide #4 Don Eddy
Silverware I, 1976

Slide #5 Helen Frankenthaler
Situation, 1972

Slide #6 Robert Goodnough
Vietnam, 1967

Slide #7 Henry Moore
Reclining Figure: Angles, 1979

Slide #8 Alice Neel
Priscilla Johnson, 1966

Slide #9 Richard Pousette-Dart
Merging Presences, 1972-73

Slide #10 Frank Stella
Chocorua II, 1966

Loading Artwork Slides: Since slides of some artwork are easily inverted or reversed, the slides in all J.B. Speed Resource Kits have been marked with a small dot. Place the carousel in front of you with number one at your right hand. When each slide is inserted into the carousel the dot should be visible and facing you.

CONTEMPORARY ART AND CULTURE

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Class Level (AP, Resource, Self-Contained): _____

Please answer any or all of the questions below:

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____ JCPS Curriculum Resource Center
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How many slides did you use from this kit? ____ Which slides created the greatest depth of classroom discussion by the students?

_____

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How was the artwork integrated into your classroom presentation? What other suggestions do you have for creative uses of this kit?

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Please circle the number which best describes your evaluation of the following components of the Resource Kit:

	Excellent	Good	Satisfactory	Needs Improvement
How to Use the Kit Sheet	4	3	2	1
Questioning Strategies Sheet	4	3	2	1
Artwork Reference Sheets	4	3	2	1
General Bibliography	4	3	2	1

What would you change about this kit? _____

_____

Do you plan a follow-up museum visit to view the artwork firsthand? ____Yes ____No

Teacher: _____ School: _____

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